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# Nasties

## REVISITED!

part  
one

John Martin knows a bit about Video Nasties, so we asked him to check out where the DPP's favourite banned movies are now...

Age shall not wither them, nor the years condemn"... Your intrepid reporter started covering exploitation cinema something in excess of two decades ago, and most of what I wrote then was about the dreaded "video nasties." These days, on even higher proportion of my time and effort is devoted to writing about them! 69 has got to be my favourite number... specifically, the DPP's list of prohibited titles has kept Yours Truly hammering away at the keyboard through a thousand late-night sessions, enabling me to pay off a significant chunk of my mortgage and keep Olivia Groce Martin, 2 and 3/4 years old, in new shoes and nappies.

Now Seduction Of The Gullible, my cultural history of the "nasty", is projected to go into its third edition at the end of 2005. People just never seem to tire of this stuff, proving that forbidden fruit tastes sweetest... and most of it isn't even forbidden any more!

#### UP THE AMAZON

Next time you're surfing the internet, log on to Amazon and check out the DVD release of, let's say, *The Living Dead At The Manchester Morgue* (for no better reason than the fact that I love saying that title). Take a look at the "customers who bought this title also bought..." bit. Now, can you honestly tell me that you're surprised by what you find?

The former "nasties" which haven't now been released, or at least struck from the "banned" list, can be reckoned on the fingers of two hands, and the internet means that regional coding presents no obstacle to collecting the full, uncut set on DVD, just like people used to collect the tapes... all this despite the notorious variability of the dirty six dozen.

In the DPP's notional nasty land there is precious little homogeneity, with well-crafted "message" movies (however contentious that message might be) like *Cannibal Holocaust* juxtaposed cheek-by-jowl with symbolic exploiters such as *Cannibal Terror* (talk about "from the sublime to the ridiculous"!).

Nor can the "nasties" be said to represent some sort of chronological spike in the history of horror cinema: *Last House On The Left* and *Night Of The Bloody Apes*, for example, had been made approximately ten years before "video nasty" hysteria broke out, and Herschel Gordon Lewis's *Blood Feast* a full two decades!

It's easier to understand how the authorities managed to represent this diverse grab-bag of disparate films as a terrifying emergent tendency, a kind of "nasty" new wave, if one considers



## "DON'T OPEN THE WINDOW"

A NEWPORT RELEASE

RESTRICTED  
Under 17 requires accompanying parent or guardian

**"Nasties are far removed from traditional suspense and horror films. They dwell on gory scenes of murder, rape, sado-masochism, cannibalism and Nazi atrocities."**

*The Sunday Times*, on 23rd May, 1982

how long the delicate sensibilities of British cinema goers had been cosseted by the BBFC, their censorious nanny in Soho square ensuring blissful ignorance of how the horror genre had been developing outside this septic isle (remember, James Kenelm Kenelm Clarke's *Expose* was the only home-grown "nasty"). No wonder the short-lived golden dawn of unregulated home video came as such a shock. Cue some truly teeth-gnashing, pants-pissing establishment utterances...

"Too many people believe that a video nasty is something like a hotted-up Hammer horror film" whined Tory toady Graham Bright, MP, who would lend his name to the infamous Video Recordings Bill... "It's not! It's something entirely different!"

Predictably, the street of shame had its field day. "These video nasties are not spine-chillers in a tradition that stretches back to Conan Doyle and Edgar Allan Poe" agonised *The Daily Mail* on 30/05/83.

*The Sunday Times*, on 23rd May, 1982 left nobody in any doubt that the "nasties are far removed from traditional suspense and horror films. They dwell on gory scenes of murder, rape, sado-masochism, cannibalism and Nazi atrocities."

#### NOT SO NASTY, REALLY

Yes, screen horror had actually moved on a bit since the days of Conan the librarian, way too far for a government intent on returning us to "Victorian values." But how do those "nasties" look now, nearly a quarter of

a Century since their lurid sleeves first disfigured the corner shop shelves of our green and pleasant land? Many of them play like particularly amateurish home movies, but then again they always did...

*Blood Rites*, *Bloody Moon*, *Devil Hunter*, *Don't Go Into The Park*, *Forest Of Fear*, *Frozen Scream*, *Night Of The Demon*, *Mardi Gras Massacre*, *Snuff* and *Women Behind Bars* spring unerringly to mind (three strikes and you're out, Jesus!). *Blood Feast* is one of the worst gore films ever made, as its own director cheerfully admits. He does point out though, that it was also the first gore film and that has to count for something... a get-out clause which cannot be claimed for the Joe D'Amato brace *Anthropophagous* *Beast* and *Absurd*.

It's hard to come down too hard on crud like *Night Of The Bloody Apes* (whose combination of medical footage, zipper-costumed monkey monsters and overweight masked wrestlers presumably wowed them in the Mexican drive-ins) or *Werewolf And The Yeti* (an achingly sincere albeit inept Iberian tribute to Universal's horror heyday from eccentric former weightlifter "Paul Naschy") on the grounds that they were made under the kind of socio-economic circumstances that would have challenged even Steven Spielberg to come up with something vaguely resembling an actual motion picture.

For all the megabucks now at his disposal, the shoestring budgeted *Evil Dead* remains the best picture Sam Raimi will ever make. There's more to Eloy De Iglesia's *Cannibal Man* and Abel Ferrara's *Driller Killer* than, er, meets the eye.

Arty Euro-horrors like Andrzej Zulawski's *Possession* (an initially puzzling film that makes more and more sense the longer you've been married) and Dario Argento's *Inferno* remain as out-on-a-limb as they ever were. Rude and raw explorations of sexualised violence like Wes Craven's *Last House On The Left*, Ruggero Decodato's Italian variant *House On The Edge Of The Park* and Keir Zanchi's *I Spit On Your Grave* remain as troubling and thought-provoking as they ever were, only sanctioned for release after substantial cuts.

Ditto the cycle of Italian cannibal films, whose casual violence against animals also falls foul of British legislation. While flesh-eating zombies have invaded the big box-office mainstream, it's unimaginable that Italian Nazi-exploiters such as *The Beast In Heat*, *The Gestapo's Last Orgy* and *S.S. Experiment Camp* will ever achieve respectability. And that's even at a time when heirs to the throne consider it a spiffing wheeze to sport Swastikas. So remember, don't mention the War...



# THAT WAS THEN - AND THIS IS NOW

Here and next issue, in the best American Graffiti/Animal House tradition, we'll be asking: "Video Nasties... where are they now?" (official editions only, discounting any DVD-R releases).



Joe D'Amato's *Absurd* was passed with 2 minutes 32 seconds of cuts for an 18 certificate cinema release in 1983, but since its brush with nasty notoriety nobody has had a stab at re-releasing it. One suspects that this is down to lack of interest on the part of distributors (there's not even a Region 1 edition available): a cut version would in all likelihood be passed, as happened with *Absurd*'s companion piece...



*Anthropophagous Beast*, D'Amato's inaugural outing for indestructible cannibal George Eastman/Luigi Montefiori is available as *The Grim Reaper* on a Region 2 disc, courtesy of Hollywood DVD. This is the American theatrical version, ruthlessly shorn of all its ultraviolence. Hollywood have also released *Anthropophagous* on a double bill disc with John Bud Cardos's *Mutant*. The BBFC passed this bowdlerised 82.18 variant in 2002, with no further cuts needed.

Buyer beware = an uncut German edition on the Astro label, which comes with a bonus edit comprising all the stuff that didn't make it onto Hollywood's version, is of pretty poor quality.



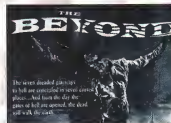
The BBFC passed Exploited's video release of Fred Friedel's *Axe* (as *The California Axe Massacre*) with an 18 certificate after making 19 secs of cuts in 1999. No R2 DVD, but the



Image/Something Weird Region 1 release comes complete with the "William Tell" scene and a hatful of extras, believe it or not.



*The Beast In Heat*. "Paolo Solvay" (= Luigi "Nude For Satan" Batzella)'s tackiest of all Nazi exploiters though no chance of a R2 release, though Media Blasters have a R1 edition available (as *S.S. Hell Camp*).



The words "Lucio" and "Fulci" were once considered synonymous with the words "video" and "nasty" but the enfant terrible of Italian horror has become semi-respectable since his demise, almost a decade ago. Even his notoriously misogynist slasher *The New York Ripper* is available on R2 with cuts, and his masterpiece *The Beyond*, one of three Fulci titles the DPP took exception to, was passed uncut in 2001 for a R2 Vipco release. You'd be better advised though to seek out Anchor Bay's R1 edition, packed as it is with more juicy

extras than you can point an eye-piercing stick at.



Difficult to imagine anyone's brain being warped by the pantomime butchery of Herschell Gordon Lewis's *Blood Feast*, yet 23 seconds of cuts were extracted before Tartan could get their R2 release through the BBFC in 2001. Something Weird/Image's R1 edition is mercifully uncut and packed with extras. Now Odeon Entertainment have achieved a similarly uncut release in the UK at last - only about forty-odd years after the film was made.



Andy Milligan's *Blood Rites* could probably be put though with a cut or two, but distributors probably figure that everyone knows by now how exactly awful it is. Image Entertainment and Something Weird Video have made their R1 release (under the original title, *The Ghastly Ones*) marginally more marketable by combining it with Milligan's *Seeds Of Sin* in a double-header disc.



*KILL-GO-ROUND*  
*Bloodbath* was rejected outright when New Realm submitted it for theatrical certification in 1972. After its run-in with the DPP, Mario Bava's fiendishly-plotted kill-go-round was released on Redemption video as *Bay of Blood* in 1994, minus 43 seconds of bloody carnage. In July 2002, Film 2000 released a R2 disc of the same length (80:29). A Tartan re-release is pending, no information on completeness at the time of writing.



*Bloody Moon*, Jesus Franco's bandwagon-jumping, barrel-scraping stalk'n'slash effort is available in the UK on the incorrigible VIPCO label, after BBFC cuts of 01:20s in December 1993. Reinforcing the impression that British censorship operates along class lines (i.e. with a mind to the likely audience), much of the excised stuff turns up, intercut with material similarly snipped from

Mario Bava's *Blood And Black Lace* and viewed by a masturbating psychopath, in Tartan's R2 release of Art-house favourite *Matador*. No R1 edition that I'm aware of.



Nor am I aware of any R1 release for Ulli Lommel's *The Bogeyman*, though it was released over here on video by VPCO in March 1992 with 44 seconds of BBFC cuts. These were waived for their R2 DVD release in 2000.



Tony Maylam's *The Burning* got Thorn-EMI into all sorts of trouble at the height of "nasty"-bashing when they inadvertently released copies containing the prohibited sequence of shears pruning a hapless teenage camper's fingers. VPCO got a certificate for video re-release in 1992, trimming ten seconds and accepting another 9 seconds of BBFC cuts (spear attack). Ten years later, these cuts were waived for their cheap and cheerful R2 DVD release. The shadowy EC label have released a (now rare and expensive) 2-disc R2 set under the title *Burning Revenge*. Surprisingly, no R1 edition seems to be available.

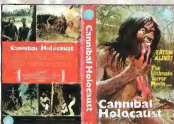


### CANNIBAL HOT POTATOES

Not long ago Image Entertainment's R1 edition of *Cannibal Apocalypse* was the only uncut option in town. Now Antonio Margherita's pulpy Vietnam vet parable is also available in complete form in the UK thanks to Cinema Club's recent release. Crucially, it contained nothing that contravenes the Cinematography Films (Animals) Act 1937, the piece of legislation which guaranteed plenty of problems for the likes of...



*Cannibal Ferox*. Before the Video Recordings Act the BBFC unofficially approved an 18-cert video version of Umberto Lenzi's trashy man-eating milestone, which ran several minutes shy of the "director's cut". Both versions were released on tape by Replay, only for both to be seized and prosecuted. VPCO resubmitted the pre-cut, 83m 6s version for DVD certification in 2000 and got it through the BBFC after an additional six second cut removed the spectacle of "small animal on end of rope banging against side of a jeep". Several uncut editions have been available, including Grindhouse's R1 offering with some nice extras and menus, Sazuma's R2 jobbie with its superior print, and now a super-bit R1 release (in a tin box!) from Media Blasters.



Ruggero Deodato's *Cannibal Holocaust* was a hot potato from the word go. It didn't help that Go video supreme Mike ("Des") Dolan drummed up publicity with a

ludicrous whispering campaign aimed at stoking rumours that this was yet actual "snuff movie"! After almost two decades the fuss had died down sufficiently for the BBFC to pass VPCO's proposed R2 release in July, 2001 with 5:44s of cuts "to scenes involving real cruelty to animals and to eroticised sexual violence, in accordance with BBFC policy and guidelines." As with its imitator *Ferox*, several "uncut" versions have been available internationally, though eagle-eyed purists always seem to spot a couple of frames missing, here or there. EC are currently offering an expensive 2-disc R2 super-bit set that should prove to be the last word... for now.



Eloy De Iglesia's *The Apartment On The 13th Floor* was a thoughtful, pre-Almodovar parable of intolerance in Franco's Spain, until distributors Intervision unwisely decided to grab themselves a piece of nasty notoriety and publicity by changing its title to *Cannibal Man*. Redemption got it out again on video in November, 1993 after acceding to 3 seconds of BBFC cuts. This one is not currently available on R2 DVD but there's an uncut R1 edition from Anchor Bay, who've also released it as a double-header with Sergio Martino's *Prisoner Of The Cannibal God*.

No cuts were required for Julio Perez Tabernero's *Cannibal Terror* when Screen Entertainment got it through the BBFC in March, 2003. Whether anybody in their right mind would waste one and a half hours of their life watching this pantomime slice of not-so-grand guignol is another matter.



Luigi Cozzi's *Contamination*, having made the DPP's banned list, was subsequently re-released on video in bowdlerised form by European Creative Films (who performed a similar hatchet job on Jorge Grau's *Living Dead At The Manchester Morgue*). They submitted a heavily pre-cut version, which the BBFC decimated even further. In all, 2 minutes and 40 seconds were lost, including 13 seconds of corpses discovered in a boat's mess-hall, 73 seconds of intestines erupting in slow-motion on board the boat, another 19 seconds of exploding guts when the cops raid a warehouse, followed by 2 seconds showing the visceral aftermath, 9 seconds of the queen alien munching on Marino Mase's head, and 11 then 33 seconds of - you guessed - exploding guts during the film's climax. Blue Underground's Region 1 release is gloriously uncut, but you can now also get contaminated by Cozzi's director's cut at your local chainstore, as in March 2003 the BBFC passed all 91 mins, 25 seconds of Anchor Bay UK's R2 edition... and it's positively bursting with extras!



*Dead And Buried* was passed uncut for its X-certificate theatrical release in April, 1981, which of course didn't stop it from becoming one of the bigger-budgeted, more mainstream entries ("from the creators of *Alien*..." on the DPP's list. Finally reclassified for video release by VCI in April, 1990, it had lost 30 seconds of material, involving cuts to "an early sequence in which a photographer is attacked and burned to death by a mob of zombies, and to a very brief shot of a plaster-covered patient being

stabbed in the eye by a zombie nurse with a syringe", as specified by the BBFC. The syringe scene was mysteriously reinstated in 4 Front's subsequent budget release. Naughty, naughty...

For the Polygram 1999 release all previous cuts were waived by the BBFC, who issued a statement declaring that "...the video no longer compares in terms of its 'horror' effects with more recent popular successes such as *Scream*, the *Halloween* series, *Wishmaster* or *Species 2*. The Board has therefore concluded that audiences are unlikely to suffer any harm from viewing the video, and that it may be released at 18". Personally, I find the comparison with some of those titles demeaning to Gary Sherman's claustrophobic, genuinely unsettling chiller, but who cares now that *Dead And Buried* is readily available as a R2 release, the latest Anchor Bay double disc edition featuring a fistful of extras to boot. As with *Contamination* and *Evilpeak* (of which more later), they match those on the corresponding R1 Blue Underground release.

Although it had been passed uncult for cinema release in October 1978, the Vico video release of *Tobe Hooper's Death Trap aka Eaten Alive* became, mystifyingly enough, one of the first "nasties" to create a stir in the gutter press. Consequently, the BBFC exacted 25s of cuts in August 1992 before Vico were allowed to re-release it on video. The missing material comprises shots of Judd (Neville Brand) hitting Clara (Roberta Collins) with a rake, several shots of Judd trying to pull his scythe out of Harvey (Mel Ferrer)'s neck and a shot of the scythe being pulled out of William Finley's belly. Also missing was the scene in which a child watches his mother being attacked by Judd, which had particularly incensed Mary Whitehouse and her pals (hadn't they ever seen *Bambi*, for Chrissakes?) By November, 2000 a greater sense of perspective was brought to bear on Hooper's modest follow-up to *Texas Chainsaw Massacre* and Horror Video Ltd were able to get an uncult R2 DVD release.



## WHO'S THE DADDY?

Some time after its removal from the "nasties" list, Umberto Lenzi's *Deep River Savages* - the daddy of all Italian cannibal movies, which had originally been rejected for a cinema

release in 1975 - received an R2 DVD release from the Hardcore/Screen Entertainment label. In August 2003, the BBFC extracted 03 minutes, 45 seconds "to remove sight of real animal cruelty (in this case setting a mongoose on a snake; locking a monkey into a vice and slicing off the top of its head; a cock fight; cutting a snake and bleeding it alive; and stabbing a crocodile in its neck with a small knife) in accordance with the terms of the Cinematograph Films (Animals) Act 1937 and BBFC Policy". At this moment I'm not aware of any R1 or R0 releases, though EC's increasingly rare and expensive R2 edition is completely unexpurgated.



Peter Maris's *Delirium* seems to be unavailable on either R1 or R2 DVD, though in May, 1987 the late, unlamented Vix label got a cut (by 16 seconds) version through the BBFC and released on video under the title *Psycho Puppet*. Jesus Franco's execrable *Devil Hunter* and James Bryan's come-inducing *Don't Go In The Woods (Alone)* are still notionally banned in the UK and unavailable on either R1 or R2. Lawrence Foldes' astonishing, shambolic *Don't Go Near The Park* was removed from the DPP's proscribed list but is similarly unavailable. It has, however, played on the Horror Channel, minus brief shots of disembowelment.



*Don't Look In The Basement* got its theatrical X certificate in September 1977, after cuts whose details the BBFC are no longer able to supply. More than twenty years after its brush with "nasty" notoriety, S. F. Brownrigg's downbeat study of the lunatics taking over the asylum was passed for R2 DVD release by Stax Entertainment in January 2005. An apparently complete version, clocking in at 89:19, was given the nod with no cuts required.

A notorious "video nasty" whose title passed into the vernacular, *Driller Killer* - Abel Ferrara's micro-budgeted slice of arthouse angst - remained banned in the UK until March 1999,



when Visual Entertainment, acting on advice from BBFC boss James Ferman, submitted a pre-cut (by 54 seconds) version that was passed by the Board. Three Black'n'Decker killings were trimmed, with 46 seconds of alternative footage added to fill the gaps and bump up the running time. By November 2002, with Ferman gone and Ferrara's directorial star in the ascendant, the BBFC felt able to pass all 95 minutes and 55 seconds of his original vision for R2 DVD release by ILC.



## DEAD, NOT BURIED

The ongoing courtroom saga that saw Sam Raimi's *The Evil Dead* rehabilitated from "the number 1 Nasty" to the readily available horror comedy that it should always have been is definitively documented in my book *Seduction Of The Gullible*. As for *TED*'s history at the BBFC... in October, 1982 it was passed for theatrical release with 49 seconds of cuts, comprising shots from sundry stake, rifle-butt, poker and axe attacks, even a pencil being pushed into Linda's ankle. The Palace video that got Mary Whitehouse and co foaming at their wrinkly old mouths was (compilers of lousy Channel 4 documentaries please take note) identical to this cinema release.

As a halfway house to rehabilitation, Palace's 1990 video re-release suffered an additional 66 seconds of cuts, namely zombie girl being repeatedly beaten with pole, shots of zombies chewing flesh and gouging eyes, two out of the five blows delivered via hot iron, several of the slaps administered to a female zombie's face, zombies limbs being chopped off, blood gushing from a girl's neck when Ash decapitates her with a spade and his subsequent fight with her headless remains, a zombie's face burning on an open fire, a zombie biting her own arm off and zombies exploding and melting down during the film's climax... all of this presumably removed on the grounds that it was easily imitable??? In March, 2001 sanity finally prevailed

with all previous film and video cuts being waived. Various uncult R2 editions have been available since then... you might want to investigate Anchor Bay's current "Definitive Evil Dead Trilogy" 4-discer.



After *Evilpeak*'s spell in the "nasty" dog-house it was re-released on the Horror Classics label (another outfit which specialised in putting out sanitised versions of formerly contentious titles). In June 1987, 03:34s of cuts were required by the BBFC, involving... attacks by intestine-eating, satanically-inclined pigs; heads being lopped off, penetrated with nails and exploding; necks breaking, disembowlements and heart removals. This version was subsequently re-released but the Anchor Bay edition passed in May, 2004 had all previous censorship cuts waived. It did, however, weigh in at a weedy running time of 88:27, because various scenes of exposition were missing from the print submitted. Obsessive Coopershit fans can now enjoy director Eric Weston's unalloyed cut on one disc of the Anchor Bay double set that became available shortly after this.

James Kenelm Clarke's lurid rape-revenge melodrama *Expose* (with the history of which is chronicled elsewhere in this issue) was cut to achieve its theatrical X certificate in November 1975, a shot of blood streaming down Fiona Richmond's legs being excised in line with the BBFC's policy on "trigger images". It is not now clear whether this was pre-cut or removed after submission. Released on tape by Intervention, *Expose* became the only British-made "video nasty". Blue Dolphin got it passed again for video in October, 1997, with an additional 51seconds of cuts demanded by the board, including the shots during Linda Hayden's rape scene which suggest that she is enjoying her violation (in fact, a la *I Spit On Your Grave*, she is juggling her attackers into a false sense of security so that she can ultimately kill them).

Shots of blood on Richmond's breasts were also expunged from her fatal shower scene. This version was re-released on disc by Odyssey in February 2002 and has played on satellite channel Bravo. Apparently an uncult R1 release is in the offing.

Continues next issue...





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#### WANT A FIGHT, MATE?

Robert A Endelson's race-revenge melodrama *Fight For Your Life* (1977) is a pretty lame affair, in which characters spend far more time talking about Old Testament retribution than actually exacting it. Nevertheless, the racial insults hurled by escaped redneck con William J. Sanderson (later to appear as JF Sebastian in *Blade Runner*) was considered sufficiently non-PC to get FFYL rejected for a UK cinema release in October 1981. Subsequently it got caught up in the "nasties" hoo-hah and is still so very irritating to politically correct sensibilities that it has remained on the banned list. It has, however, been accorded the honour of an uncult and characteristically sumptuous Region 1 release by Blue Underground.



*Flesh For Frankenstein* aka *Andy Warhol's Frankenstein* (actually directed by Paul Morrissey... or was it Antonio Margheriti?) was certified X

for cinema release (some lucky coves even got to strain their eyes over 3-D prints) in January 1975, after seven minutes of cuts. While the "nasties" shit-storm was still brewing, in November 1982, Vipco obtained a new-fangled 18 certificate for a smaller theatrical run, in a similarly cut version. Not much is known of the obscure Video Gems cassette release, but all of the gore made it back into Vipco's video edition, which made it onto the "nasties" list when the DPP failed to appreciate the redeeming comic value of lines like "to know death, Otto, you have to fuck life in the gall bladder!" First Independent figured that more people would be in on the gag by September 1996, and submitted an uncult print from which the BBFC exacted a "mere" 56 seconds of cuts for its video release of that year. No British DVD release seems to be in the offing, but Criterion released an uncult R1 edition (basically recapping their laser disc) at the end of 1998, which has now been discontinued.



#### HIPPIE HOLOCAUST

Hippies high on pesticide-dusted dope go on a kill spree in Chuck McCrann's *Forest Of Fear* (1979). Nowhere near as entertaining as David Durston's thematically similar *Drink Your Blood* (1971), but made it onto the DPP's banned list anyway, where it remains to this day. Frank

Roach's *Frozen Scream* (1981), on the other hand, was removed from the list, though nobody has seen fit to re-release this dull and baffling tale of scientific experiments to secure immortality going wrong and producing a bunch of duffel-coat clad assassins... can't think why.



*The Funhouse* is a slick slasher movie, capably directed by Tobe Hooper (in 1981 that wasn't yet considered an oxymoron...) It's one of the "nasties" that played theatrically (in a value-for-money double bill with *My Bloody Valentine*), having been passed "X" by the BBFC in February '81, with no cuts required. There has been speculation that it only appeared on the DPP's list due to confusion with Victor Jancsó's pseudo-snuff movie *Last House On Dead End Street* (1977), bootleg copies of which were apparently circulating in the UK at one point under the alternative title *The Fun House*. Credence is given to this account by the fact that in March 1987, when the "nasties" witch hunt had died down, CIC got *The Funhouse* re-certified for an 18-rated video release, again with no cuts. Surprising, then, that there seems to be no R2 edition currently available. Universal's R1 disc is complete, and collectors might be interested in tracing down a 2002, long-deleted

R1 release (on the obscure Good Times label) which coupled Hooper's film with Michael Winner's much maligned but rather nifty *The Sentinel* (1977).

*The Gestapo's Last Orgy* (1977) by Cesare Canevari had already been trimmed of some genuinely nasty scenes depicting the sexual torture of concentration camp inmates before its release on the VFP video label. Much of what remained was downright silly (e.g. girls being fed to bloodthirsty gerbils) but sure enough, it followed Sergio Garrone's *SS Experiment Camp* and Luigi Batzella's *The Beast In Heat* onto the proscribed list, where it remains to this day.



#### THE DEAD NEXT DOOR

The BBFC certified Lucio Fulci's *The House By The Cemetery* (sic) X for theatrical release by Eagle Films in December, 1981, after insisting on 34 seconds worth of excisions, 16 of those seconds comprising three particularly jarring cuts to the poker attack on estate agent Dagnar Lassander, the other 18 made up of three cuts to the scene in which enigmatic housekeeper Ania Pieroni is decapitated. This was the same version later released on the Vampix video label. Curious that it ended up on the "nasties" list when Enter Light's far gorier release of Fulci's *City Of The Living Dead* (1980) escaped any such censure.

Barry Jacobs' Elephant Video



outfit secured a video re-release after agreeing to a further 4m 11s of cuts in March 1988. All of the poker stabbing was now conspicuous by its absence, as was the pre-titles murder of Daniela Doria, shots of human offal in Freudstein's cellar laboratory and the sight of Paolo Malco having his throat slashed by the doc... even the messy killing of a patently phony vampire bat was excised. Adding insult to injury, the smear of blood on Freudstein's knife had to be optically removed from the pack shot. After his experience of getting this one through the Board, Jacobs (who also released a bowlderised edition of Umberto Lenzi's *Eaten Alive*) vowed to never touch a horror title again.

Vipco were the next company to re-release *THBTC* on video, acquiring an 18 certificate in November 1993 with no cuts... no wonder, because they had already pre-cut 7m 27s (!?) from this "Cult Classic Frightener" edition. Needless to say, the results are not worth watching. Vipco did somewhat better with their next attempt in April 2001, though here "progress" meant only a return to the original cinema/Vampix video version. The BBFC's statement: "Cuts required to two sequences of detailed violence against women (stabs to chest and neck with sharp spike, knife cutting throat), in accordance with BBFC policy on violence, and to take into account recent, successful prosecutions under the Obscene Publications Act 1959". This familiar variant is currently available in two distinct R2 editions from Vipco, one in their cheaply packaged "Scream Time Collection" budget series. EC's R2 release is rare, pricey and looks nowhere near as good as Anchor Bay's R1 effort. AB also released *THBTC* as a double header with Fulci's even more sublime *The Beyond* (1981), though that set has now been discontinued. Completists might also be interested in budget R1 releases from Miracle Pictures, Diamond Entertainment and Pro-Active Entertainment (= Vipco's *Off-Be Lee?*)



Ruggero Deodato's *House On The Edge Of The Park* (1979) patterns itself closely on Wes Craven's *Last House On The Left* (1972), attempting to up the ante in terms of sexual violence and consequently falling foul of both the DPP and the BBFC (in March 1981... James Ferman was at the same time perversely keen to screen this one at censorship debates, to let concerned liberals know exactly what he was up against). Vipco only managed video and DVD re-certification in July 2002 by agreeing to a staggering 11m, 43s of cuts. "The cuts were Compulsory" stated The Board "(and) required to several sequences of sexual violence, humiliating depictions of female nudity and gross violence, in accordance with BBFC Policy and Guidelines". Needless to say, this Vipco edition isn't worth watching. The European R2 release on the EC label is uncut but poorly mastered, it's also getting rare and expensive now. Media Blasters' R1 release is the best available.

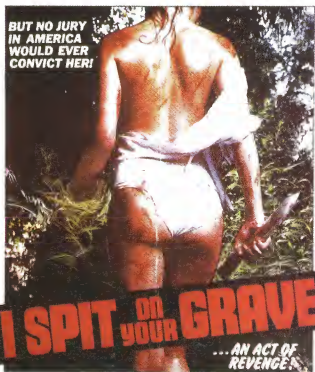
Murray Markowitz's *I Miss You, Hugs And Kisses* (1978) is one of the more mystifying candidates for "nasty" notoriety, coming across as corny, soap-operaic stuff with a few killings tossed in almost as an afterthought. Indeed, Heron Home Entertainment were able to get it released again on video (as "Drop



*Dead Dearest*") in June 1986, though the BBFC, mindful of the flick's contentious track record, felt obliged to demand 1m 6s of cuts before passing it. Currently unavailable, and no great loss.

Uh oh, sex and violence rear their ugly, conjoined heads in Meir Zarchi's *I Spit On Your Grave* (1978), which is actually a thoughtful and militantly pro-woman take on rape... but who said the BBFC ever actually watched these things with two brain cells activated? I don't suppose it helped that the label resubmitting this picture for video release, after its tenure at the top of the "nasties" list, rejoiced in the name of Hardcore. Despite that uncompromising handle, these guys agreed to a whacking 7m 2s of cuts in November 2001 to get their 18 certificate for R2 release.

## THIS WOMAN HAS JUST CUT, CHOPPED, BROKEN, and BURNED FIVE MEN BEYOND RECOGNITION...



JERRY GROSS presents "I SPIT ON YOUR GRAVE"  
A CINEMATIC PICTURES PRODUCTION  
A MEIR ZARCHI FILM  
CASTING BY CAMILLE KEATON • ERON TARBOR • RICHARD PACE • ANTHONY NICHOLS  
PRODUCED BY JOSEPH ZECHE • WRITTEN & DIRECTED BY MEIR ZARCHI  
DISTRIBUTED BY THE JERRY GROSS ORGANIZATION Color by METACOLOR R

**I Spit On Your Grave, is actually a thoughtful and militantly pro-woman take on rape... but who said the BBFC ever actually watched these things with two brain cells activated?**



"Compulsory cuts were required" in the Board's statement "to remove several sequences of sexual violence and humiliating depictions of female nudity in line with published Sexual Violence Guidelines". In August 2003, Hardcore tried to sneak some stuff back in by submitting an alternative edit, from which the Board insisted on 41 seconds of cuts "to remove images of a woman being raped over a rock, in accordance with the BBFC's Sexual Violence Policy". Four months later the results were re-certified, on the nod, for Hardcore's (not so) Special Edition. A re-issue is due from budget repackagers Prism, but presumably anybody who wants to see *ISOYG* (or indeed, any film!) will want to see it as the director shot it. Various R1 editions have been available at one time or another, the best (comprising Zarchi's commentary track, etc) from Elite, who at the last count were up to their "Millennium edition."

The same label released *I Spit on a* (now rare) double header disc alongside Zarchi's *Don't Mess With My Sister*.

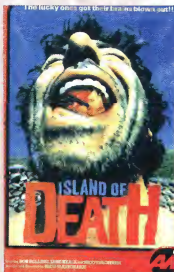


#### MICE TO SEE YOU...

Dario Argento's *Inferno* is one of the more polished entries on the banned list. It was awarded an X certificate for theatrical release in March 1980, the BBFC demanding cuts though no details of these are now available. After the film's brush with "nasty" ignominy, 28 seconds of cuts (again, details unavailable) were demanded by the Board in June 1987 before CBS-Fox could get it back on the video shelves. Their 1993 re-release had the cuts reduced to 21 seconds in March of that year, and here we know what had to go to comply with legislation against cruelty to animals - two seconds of the crippled book seller Kazanin beating a cat against the side of a chair, and 3 shots totalling 19 seconds of a cat eating a mouse.

No current Region 2 release, surprisingly, but Anchor Bay's R1 edition is uncut and characteristically lush. Their double-disc pairing this one with Argento's 1984 effort *Phenomena* has apparently been discontinued.

Nico Mastorakis' opportunistic grab-bag of violence and perversion, *Island Of Death* (1972) was certified X by the BBFC in April 1976 when submitted by Winstone Film Distributors as "A Craving For Lust", one of several alternative titles. No



BBFC records exist detailing the cuts that were demanded, but no doubt they were substantial. It was a very different story when AVI issued the picture uncut on video, a release which could have been conceived with the express intention of outraging *Daily Mail* hacks.

In July 1987, Hologram Video attempted to pull the wool over the Board's collective eyes by submitting IOD for video re-release under the patently bogus title *Psychic Killer II*. Rejected! Vipco's R2 release, again as *Island Of Death*, classified 18 in July 2002, suffered 4m 9s of compulsory cuts. "The distributor was required to make several compulsory cuts to scenes of sexual violence, sexualised violence and a dehumanising sexual activity (urolognia) in accordance with BBFC guidelines and policy" stated the Board. Urolognia means water sports, in case anybody was wondering. An full-screen, uncut R2 "Special Edition", of murky provenance (All-Star Films, anyone?) has been discontinued. Image Entertainment's R1 edition is the one to go with.



#### UNPLEASANT HABITS

Although Nigel Wingrove's *Redemption* outfit suffered many setbacks at the hands of the BBFC, they did manage to get Giulio Berruti's *Killer Nun* (1978) authorised for a video re-release in March, 1993, though the Board insisted on extracting 13 seconds in which lardy, drag-added sister of "mercy" Anita Elberg submitted her charges to particularly humiliating and degrading treatment. Since that release was deleted nothing has taken its place in



the UK, but nusplotation fans can rejoice as Blue Underground have done the expected bang-up job on their uncut R0 edition of this picture.

Wes Craven's notorious *Last House on the Left* was refused a cinema certificate in July 1974, when submitted by Oppidan (UK) Ltd (what happened to Oppidan... did they bankrupt themselves trying to distribute the uncertifiable?) After Replay's uncut video release had become one of the most notorious "nasties", *LHOTL* was rejected again for cinema release in February 2000 when submitted by Blue Underground/Exploited. It did however play, uncertificated, on the art-house circuit in that year, despite heavy BBFC pressure. David Hess's participation in this theatrical tour is recorded in the bowdlerised R2 release that Anchor Bay UK finally got through the BBFC in June, 2003.

After Blue Underground /Exploited's second abortive attempt to get video certification in December, 2001, which was followed by a heroic but ultimately unsuccessful legal appeal by Messrs Gregory and Daft, ABUK released their lavish double disc R2 set but both versions of Wes Craven's disturbing debut feature (as *LHOTL* and *Krug & Company*) had been shorn of 28 seconds ("Cuts required to humiliation of woman forced to urinate, violent stabbing assault on woman and removal of her entrails, and woman's chest carved with a knife"). The BBFC's remit only extends to moving images, and among the many extras on this set is all of the excised footage, cunningly presented as a series of stills. Get your zipper working to see what all the fuss was about. Alternatively, there's an increasingly rare and expensive, uncut R2 jobby from EC but your best bet is to check out the definitive, R1 edition from MGM/UA.

The *Living Dead At The Manchestra Morgue*, Jorge Grau's splendid 1974 riff on Romero's living dead myths, was cut by the BBFC in January

1975 before Miracle Films could obtain an X certificate for its theatrical release. No details of the cuts are currently available, but the smart money is on the garrulous telephonist having her breast and bowels removed and the barbecue that Guthrie and co make of the jolly regional policeman's innards. It now seems that all of this was restored for the contentious VIP video release, so disregard the apocryphal stories (repeated in my own *Seduction Of The Gullible*) of more explicit cannibalism, with an eyeball aperitif. Needless to say, when watered down re-release specialists European Creative Films got this one past the Board again (as a 15 cert!) in November 1985, Grau's masterwork had been as effectively gutted as that Cumbrian copper, ECF per-cutting 1m 27 seconds and the BBFC demanding another 26 seconds of cuts. Anchor Bay's R1 DVD (as "Let Sleeping Corpses Lie") came as a standard release or goodies-laden, limited edition tin box set, both gloriously uncut and widescreen.

The tin box is long sold out, but fear ye not - in May 2002 the BBFC



passed Anchor Bay UK's R2 edition (reverting to the *LDATMM* title) uncut. This one boasts extras (trailers and alternative opening sequences) that even the tin box didn't have. Even better, it can currently be acquired in internet and chain-store clearance sales for a pittance.

#### CAMPING IT UP

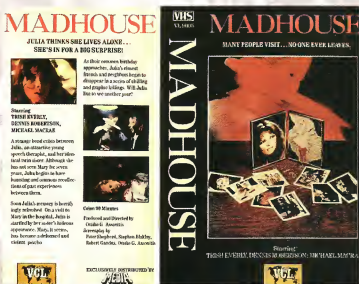
In the early '90s Nigel Wingrove released Lee Frost's ludicrous *Love Camp 7* (1968) on his *Redemption* Benelux video label but copped yet



more grief from the BBFC when attempting a UK release on disc in September 2002. The Board issued the following statement to justify its rejection for classification... "Love Camp 7 is an exploitation film set in a Nazi 'love camp' during the second World War. The film contains numerous scenes of women prisoners being abused, tortured and humiliated by their Nazi captors. Indeed the whole purpose of the work is to invite male viewers to relish the spectacle of naked women being humiliated for their titillation. Love Camp 7 contains both eroticised depictions of sexual violence and repeated association of sex with restraint, pain, and



humiliation. These sequences were in clear contravention of the Board's strict policy on depictions of sexual violence, which prohibits scenes that eroticise or endorse sexual assault. The possibility of cuts was considered. However, because the sexual violence runs throughout the work cutting was not considered to be a viable option". Amazon.com suggests that a R1 disc was once available, but there is no real info on this release. The shadowy Scandinavian (?) label EC have released a R2 disc, but it's now hard to find and expensive if you do. Madhouse (directed in 1981 by Ovidio Assonitis) is one of those anodyne psychological "thrillers"



(alleged highlights include the black and decker drilling of a Spit The Dog glove puppet) that makes you wonder how anybody ever managed to stay awake through it, let alone kick up a censorious rumpus. No surprise then, that in these relatively enlightened times the BBFC required no cuts for its R2 release on the Film 2000 label. No R1 editions that I'm aware of. Jack Weis's lamentable *Blood Feast* remake, *Mardi Gras Massacre* (1981),



remains banned in the UK to this day due to its over-sympathetic portrayal of a misogynistic serial killer's crazed world view. The ultra-obscure Jef Films Inc R1 release is out there somewhere, for those who haven't got any drying paint to watch.

Rene Cardona Jr's *Night of the Bloody Apes*, made in 1970, was



classified X for theatrical release by the BBFC four years later, after about a minute of unspecified cuts. Unbelievably, this cartoonish Mexican concoction of masked wrestling fatties, medical monkey business and laughably inebriated special effects then became embroiled in the whole "nasties" kerfuffle when released uncensored on tape by Ivor Film Services. The fuss over this title had died down sufficiently in the early 90's for (guess

who) Vipco to secure a slightly cut video re-release, only for it to flare up once again when it was discovered that the tapes which hit the street were actually unexpurgated. All copies were withdrawn (if you've got one it might be worth a few bob on eBay) and subsequent R2 re-releases (by Salvation, et al) have been cut... which is why you'll be interested in the R1 edition from Image, which is not only uncensored, but couples Cardona's simian schlock-fest with Emilio Vieyra's *Feast Of Flesh* (1967) and a host of trashy extras. Better still, Image/Something Weird's *Beauties & Beasts* box set serves up *NOTBA* and *Feast of Flesh* but also throws in a bunch of other low-budget monster mashers - *Mighty Gorgo*, *One Million AC/DC*, *The Beast That Killed Women* and *The Monster Of Camp Sushine* - for more than good measure.

James C Wasson's shambolic *Night of the Demon* (1980) was re-certified for UK video release by (who else?) Vipco in January 1994, the BBFC



exactingly 1m 41s of cuts. This is the version that they subsequently released on R2 budget DVD. That release is now deleted but at the time of writing Vipco have announced a double bill disc coupling *NOTD* with David Nelson's god-awful *Death Screams* (1983). For those who can't live without the spectacle of Bigfoot disembowelling a Sasquatch hunter then whipping him to death with his own intestines, Miracle Pictures' uncensored R1 edition is now deleted and rare... which doesn't necessarily make it worth having!

Concludes next issue

# Nasties

part three

## REVISITED!

John Martin, author of the definitive Video Nasties book, *Seduction of the Gullible*, checks out where those infamous banned movies are today...



### NIGHTMARES ARE MADE OF THESE!

In William Asher's *Nightmare Maker* (aka *Butcher, Baker, Nightmare Maker*; 1981), Li'l Billy's aunt is a tad over-protective, to the extent that she bumps off any and every little hussy who attracts the amorous attention of her adolescent charge. Big fucking deal! I know that anything and

everything was getting banned in the early '80s (including this on the Atlantis video label) but it's difficult to credit that Asher's innocuous piece of dreck was refused a certificate (even after it had been cut and taken off the DPP's list!) when resubmitted (as *"The Evil Protégé"*) by the colourfully named outfit Krypton Force Ltd in July 1987. Nobody has picked it up

for either R2 or R1 release since then, but if you've missed it, frankly you've missed nothing.

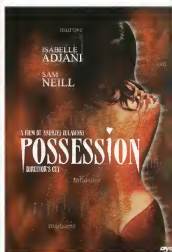


Close-ups of the damage done by a pre-teen axe attack and miscellaneous other spots of grisly grue were excised from Romano Scavolini's *Nightmares In A Damaged Brain* (1981) when the BBFC passed it for theatrical release by Oppidan in April 1982.

The cuts were restored for its video release, though this hardly justified the shit-storm that descended on its distributors World Of Video 2000 (David Hamilton Grant was jailed for 18 months after a tabloid-appealing show trial in Jan/Feb 1984). Perhaps in those sensitive times it was unwise to have hyped the film by handing out vomit bags and organising "guess the weight of the real human brain" competitions. It's also possible that scores were being settled with long term social irritant Hamilton-Grant, for whom much worse was to come (i.e. getting murdered in Greece during 1991.) Screen Entertainment subsequently got a pre-cut version (now as plain old *Nightmare*) certified '18' for R2 release in March, 2002. The same version is included in Anchor Bay UK's R2 *"Box Of The Banned"* set, which should be available by the time you read this.

The case of Andrzej Zulawski's *Possession* (1981) demonstrated that, despite the ill-disguised class bias of most censorship decisions, middle-

class oriented Art-house releases were not immune from "nasty" witch-hunting. Passed 'X' for its theatrical distribution by New Realm Entertainments in October, 1981,

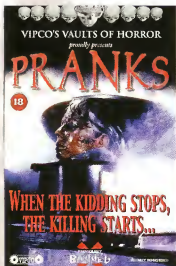


*Possession* appeared on the VTC video label in the same version (apocryphal reports of five minutes missing from the messy miscarriage Isabelle Adjani undergoes on a tube train cannot be substantiated). Luckier than David Hamilton-Grant, *Possession*'s distributors VTC were cleared of obscenity charges (by a jury vote of 11 to 1) at Knightsbridge Crown Court in September 1984. The company re-released Zulawski's picture on video in the same version but with a notably toned down sleeve in December of that year. An R1 edition is available from Anchor Bay, who've also released it on a VFM two-fier with Mario Bava's stonking swan song, *Shock*.

### SLASHING!

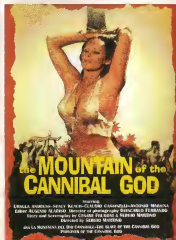
Jeff Obrow & Stephen Carpenter's mediocre slasher effort *Pranks* (1982,





a "nasty" (on Cannon video) was shaved of 10 seconds when the Board passed it for video re-release by Video Programme Distributors Ltd in July 1992. The same version was OK'd in May, 2001 for VICO's R2 DVD release. VICO also more also teamed it with Larry Cohen's *God Told Me To* on their "Screamtime Collection Volume 1". An uncut R1 edition is available, improbably enough, from Music Video Distribution.

Sergio Martino's man-munching



marathon *Prisoner Of The Cannibal God* suffered unspecified cuts in September, 1978 when passed 'X' for its theatrical run, courtesy of Entertainment Film Distributors Ltd. Hokushin Audio Visual released the same version on video, where it fell foul of the DPP VICO for the picture re-classified for R2 DVD release (under its alternative title *"The Mountain Of The Cannibal God"*) in March, 2001 after agreeing to lose 02 minutes, 06 seconds of animal cruelty, involving "(the) sight... of animals being goaded to fight each other, in accordance with BBFC policy."

Emplifying the essentially futile nature of the BBFC's increasingly rearward actions, Anchor Bay's R1 edition restores all the animal abuse and comprehensively rebuts

Martino's claims that his crew guilelessly filmed only what they found going on (in the jungle) but also unearthed previously undreamed of depravity, including stoned-looking "natives" simulating masturbation and bestiality!

It didn't take long for Ulli Lommel's *Revenge Of The Boogeyman* (1982, another VICO "nasty") to be removed from the list... Christ only knows what this certified dinker was doing there in the first place. Nevertheless, it has never been re-released on an R2 disc in its original form... probably a good thing, because it consists almost entirely of recycled footage from Lommel's inaugural 1980 *Boogeyman* effort (which was pretty useless anyway), patched together with a smattering of new stuff (which was no great shakes either). What's undoubtedly a bad thing is that *Boogeyman 2 - Redux*, passed with no cuts in September 2003 for R2 release by Hollywood DVD Ltd, now includes even more footage from *The Boogey Man...*, talk about flogging a dead horse!

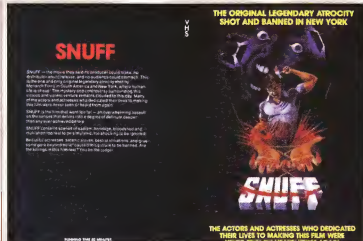
Over in the States, Image Entertainment have released an R1 disc of the "original" *Revenge Of The Boogeyman* as *Boogeyman* (sic) 2.



J. S. Cardone's *The Slayer* (1981) is a pretty modest, sub-*Repulsion* exercise in escalating alienation from the point of view of a troubled young woman. It does have its admirers though, notably Ramsey Campbell. Again, it's difficult to see why the DPP would take such active exception to it, nevertheless that's exactly what happened when VICO put it out on video in the early '80s. To get it re-classified for video release in July, 1992, VICO had to agree to 14 seconds of cuts. Sanity finally prevailed in June, 2001, when Mike Lee managed to get all previous cuts waived for a R2 DVD release.

#### SNUFF SAID!

Back in early 1982, maverick Astra label honcho Mike Bohr was pouring napalm on troubled waters by



emulating the line of hype that had garnered so much U.S. publicity for his upcoming video release *Snuff*, i.e. that Roberta and Michael Findlay's dodgy 1976 Manson docudrama (with added "snuff" ending) was (ulp!) the real McCoy... "The actors and actresses who dedicated their lives to making this film were never seen or heard from again". A preposterous claim, as anybody who has ever suffered through this torrid pile of tripe will readily attest.

Still, by the time *Snuff's* projected release date rolled around (May '82) a cowed Mr Behr, already up to his ass in legal problems over *I Spit On Your Grave*, readily heeded his lawyers' warnings and announced that the tape would not be released.

Demand was now so high though that miscellaneous bootleggers got *Snuff* into the shops (in various packaging, some boasting the Astra legend, others not) and onto the "nasties" list, where it became one of the most notorious fixtures. With all the hype dying down, after a series of newspaper campaigns failed to turn up the "snuff" movies that they had convinced themselves were lurking under the counter of every corner-shop video dealership, sanity prevailed sufficiently for the Board to pass Blue Underground's proposed release of the film uncut in May, 2003. No R2 edition has emerged since then (though BU have released an R1 disc)... watch this space.

Sergio Garrone's *S S Experiment Camp* (1976) became one of the most iconic "nasties", more on account of Go Video's breathtakingly tasteless sleeve art and ad campaign than any of the frankly ludicrous experiments depicted within it. The film remains nominally banned in the UK because nobody has ever had the temerity to submit it to the Board, though R1 releases have included a near-bootleg quality edition from Substance and Media Blasters/Exploitation Digital's superior offering under the title *S. S. Experiment Love Camp*.

An altogether more stylish Italian exploitation offering, Dario Argento's



*Tenebrae* (1982) was granted a theatrical 'X' certificate in February 1983, after submission by Anglo American Film Distributors Ltd. Four seconds had to go, namely those in which Veronica Lario (wife of dodgy Italian prime minister Silvio Berlusconi) has her arm chopped off and sprays blood all over a white wall in slow motion. Videomedia/Vamper released precisely this cut version on tape, only to find themselves with another official "nasty" on their hands.

Nouveaux Pictures got Argento's power house giallo re-certificated for DVD and video release in August 1999. Ms Lario's arm-ectomy had been further trimmed by an additional second on the grounds that the Board could not pass any film in a version that had previously been found obscene. Meanwhile Anchor Bay released an R1 edition with all of the violence intact, but three scenes of exposition running slightly shorter than of yore, apparently trimmed due to print damage. The missing stuff was included as extras. Anchor Bay UK got an "uncut" print re-classified for R2 release in January, 2003. Two of those expositional scenes were now intact, but the stuff missing from the third scene was not even included as an extra. Various releases in various regions have subsequently been billed as "complete" (most recently a Dutch release, under the title "Shadows", but that term is banded around



pretty loosely by DVD companies. The old Culture Publishing Japanese (R2) edition definitely contains all known footage, but comes with mono sound and no English language option. Unless you're likely to lose any sleep over missing several seconds of John Saxon sitting on a bench, stick with ABUG's beautiful looking and sounding R2 edition, which also boasts some particularly spunky menus.

Ken Hughes's slasher effort *Terror Eyes* (1980) received its theatrical 'X' certificate in March, 1981, and was distributed by Rank. Cuts were required but details are not available. Guild Home Video's tape restored those cuts and achieved "nasty" notoriety. Their video re-release, sanctioned by the Board in May 1987, suffered nine cuts totalling 01 minute, 16 seconds, mostly involving knife-play and the stabbing of Rachel Ward's female victims. Oops, sorry folks... I just gave the "surprise" ending away...

Dennis Donnelly's *The Toolbox Murders* (1978) was certified 'X' in November 1979 for Miracle Film's theatrical release, on a "they don't make 'em like that anymore" double bill with Lucio Fulci's *Zombie Flesh Eaters*. Cuts were required, but the details of those have gone AWOL in the BBFC's filing system.

It is known for sure though, that after the theatrical version's appearance on Hokushin Audio Visual was designated a "video nasty", 01 minute, 46 seconds of cuts were extracted before VIPCO could get Donnelly's picture re-certified for R2 release in January 2000. No matter, Blue Underground's R0 edition is entirely unexpurgated, and well worth picking up.

*Unhinged*, Don Gronquist's insufferably dull 1982 take on the Ed Gein saga, was passed uncensored for a theatrical 'X' release in May, 1983. Some sources suggest that distributors Avatar submitted a pre-cut version, though it's difficult to see what anybody could take offence at here (apart from sleeping pill manufacturers, who might justifiably fear that Gronquist's snoozathon could

put them out of business). Predictably in June 2004, when Platinum Media Corporation got BBFC clearance for *Unhinged*'s unwelcome return to the R2 DVD shelves, once again no cuts were required. Ventura Distribution Inc. are responsible for the R1 edition.

Jean-Claude Lord's *Visiting Hours* (1982) is a damning indictment of misogynism, as personified in Michael Ironside's deranged central character. Needless to say, it was mistaken for a ringing endorsement of his violent antics, and Fox's uncut video release (their cinema version was passed 'X' with cuts in January 1982) ended up on the "nasties" list. Fox got the cinema version re-certified for video release in November 1986.

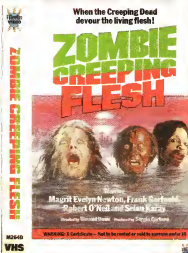
ITV had their knuckles rapped in 1989 for broadcasting the uncut version. Bet you wish you'd had your VHS recorder going that night, eh?

M.I. Bonns' creaky 1975 vehicle for Paul Naschy's ongoing wolfman character, *The Werewolf And The Yeti* (a "nasty" on the Cannon label) is still nominally banned but could surely be passed without much fuss today. There's probably not much commercial incentive for anybody to re-submit it though, one imagines.

Nor has *The Witch Who Came From The Sea*, Matt Cimber's muddled 1976 psychodrama of rape and revenge, been re-submitted to the Board after its stint as a "nasty" on the VTC label, even though it has been removed from the DPP's list. There is an uncut region 1 disc available from Music Video Distribution, packed with extras too. Jesus Franco's god-awful WIP offering *Women Behind Bars* (1977, released on the Go label) is also now officially off the list, though equally unavailable in the UK, or indeed anywhere else as far as I can tell.

#### ZOMBIES!

*Zombie Creeping Flesh*, Bruno Mattei's astonishing 1981 splatwork quilt of a film (well, it vaguely resembles a film if you've had a few beers) was passed 'X' for theatrical release with a few minutes of cuts (including the climactic spectacle of



"star" Margit Evelyn Newton having her eyeballs pulled out of her mouth) in May 1982. Distributors Merlin, deciding that this edit was too long to fit onto punter-pleasing double bills (I saw it with *Bloody Birthday*) then excised about another quarter of an hour's worth of material, including all the stuff that explained what that bloody SWAT team was doing wandering around in the middle of the Papuan jungle. This is the same version that copied an official "nasty" rap on Merlin video. Apex and Video Gems subsequently attempted to get ZCF re-certified, but in each case were stymied by outbreaks of renewed "nasties" hysteria in the British scum press... amazing really, considering the sheer daftness of Mattei's effort.

Mike Lee's rejuvenated VIPCO outfit finally got a fully uncut version through the BBFC in January 2002, though VIPCO's R2 release is way inferior in respect of picture quality, extras, etc to Anchor Bay's R1 edition (under one of the film's countless other aliases, "*Hell Of The Living Dead*").

And so to the final "nasty", one of the most entertaining films ever to be saddled with that puerile designation... Lucio Fulci's shameless

*Dawn Of The Dead* cash-in, *Zombie Flesh Eaters* (1979) was passed 'X' for theatrical release by Miracle Films in January 1980. Not surprisingly, given that Fulci's brief was to out-gore George Romero's original, 14 cuts were required, totalling 01 minutes 46 seconds. One cut of 15 seconds duration was made to the infamous sequence in which a splinter pierces one of Olga Karlatos' eyes.

Another cut of 34 seconds removed most shots of her being consumed by zombies. One ten second cut spared us the spectacle of blood gushing from Aurette Gay's throat when the zombies turned their toothsome attention to her.

A 2 second cut cheated us of the moment where a zombie gets the top of his head sliced off. 9 seconds of Richard Johnson's face being bitten also went the way of all zombie flesh, ditto 8 seconds of a deadster biting chunks out of a native flunkie's arm. The BBFC obviously felt that being set on fire and then having your head blown off was overly harsh treatment, even for a cannibal corpse, so 3 seconds of that had to go.

Two cuts, totalling nine seconds, were made to the scene of zombified Aurette Gay biting her boyfriend Al Cliver. Two cuts totalling 7 seconds



were made to the opening scene in which the harbour patrol cop has his throat bitten by an obese zombie. Finally, 3 near-subliminal cuts,

totalling 4 seconds, reduced the impact on various zombies sustaining blows to their maggot-ridden faces. In addition to these censorship cuts,



Miracle decided to axe the 26 second pre-titles sequence of a bed-ridden zombie being shot in the head, which is recapped later in the picture.

VIPCO issued two versions on tape, the cinema print then - a year later - the notorious 'strong uncut version.' Both ended up on the DPP's prohibited list.

The cut version didn't stay on it for too long, consequently VIPCO had no problems getting that through the BBFC for video re-release in April, 1992. Though they of all people should have known better, VIPCO hyped this release as uncut... naughty, naughty!

The nonsensical nature of that claim was underlined by the length of their next edition (passed in August, 1999) which was actually 01 minute, 23 seconds longer! 23 seconds were still forbidden, under the now-discontinued BBFC policy of not passing anything uncut that had

accrued any obscenity convictions within the previous ten years.

Various unadulterated foreign DVD editions became available, though all of them left much to be desired in the quality of their mastering (the usually dependable Anchor Bay released a particularly washed-out looking print which suffered further from a truly buffoonish commentary track). All that time waiting for a quality DVD edition, then two came along together in July 2004 - Blue Underground's R0 jobbie (which boasts a marginally better-looking print) and Shriek Show's R1 effort (a double discer packed with groovy extras).

Finally, over a quarter of a century after it was made, Fulci's schlock meisterwerk has just been passed uncut for R2 DVD by the BBFC, as part of Anchor Bay UK's 'Box Of The Banned' set.

Roll over Lucio, tell Joe D'Amato the news...